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YOUNGER EUROPEAN PAINTERS

e Solomon R. Guggenheim Museum

YOUNGER EUROPEAN PAINTERS

A Selection

DECEMBER 2, 1953 TO FEBRUARY 21, 1954

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 FIFTH AVENUE, NEW YORK 28, N. Y.

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There are many outlooks on which a choice of paintings for an exhibition may be based. One may take a broad, comprehensive view of current production and attempt to include as many different conceptions of contemporary picture-making as the available wall space will permit. One may limit the choice to a particular style, to a particular geographical area, or to a narrow period of time. An exhibition may be aimed to show the best works of a certain period, of a certain area, or the best works of certain men chosen for representation. The present selection, YOUNGER EUROPEAN PAINTERS, holds, strictly, to none of these approaches.

This exhibition was conceived originally as the first section of a two part showing of work by younger contemporary artists. The second part will be a selection of work by young American painters. In both cases the term "younger" was intended to refer to the youth of the artist's reputation in comparison with the longer established names of our day. It was planned to be a selection from the broad field of contemporary work rather than a full representation of it. It was intended from the outset to stand as a frankly personal selection — representative of what one individual regarded as interesting pictorial expressions, rather than representative of the general consensus of opinion, either popular, or professional. Throughout, a strict personal "selection" is possibly the key to the character of the group.

The choice was based on soundness of composition, quality of workmanship and individuality of expression. The aim of the exhibition was to illustrate the vitality of serious research in picture-making today, rather than to propagandize specific contemporary tendency, mode of seeing, or pictorial style. The result was a group which it was felt would make a valuable addition to the Museum Collection.

In Europe today, just as in this country, one feels that something new is happening. Variety and vitality are asserting themselves in a way they have not for the past thirty years. Wherever one penetrates beyond the better known galleries — into smaller group exhibitions, or, better still, into the studios themselves — these are the characteristics of the hour. There is a freshness in the work, a feeling of adventure, an evident enjoyment of setting up new problems and of attempting to solve them. No single trend dominates the creative work of the younger generation. A half hundred different modes of picture-making are being freely explored by the more active painters. One may not feel we are yet in a period of the stature or epochal exhilaration of the great years between 1910 and 1914; nor is there evidence of any such general intoxication as that which fired the Fauves between 1904 and 1908. Yesterday is not quite out of sight; tomorrow is not yet clear in view. But the atmosphere of vitality is unquestionable. A new visual idiom seems to be taking shape; the grammar will undoubtedly be the same — the traditional base of communication — but the vocabulary and turn of phrase has already begun to take an unfamiliarity — a singularity.

Perhaps the situation today has its closest resemblance with one just a half century ago in 1903. At that time the great period of Impressionism and its sequel — that of Cézanne, Seurat, Van Gogh and Gauguin — was just closing. The Fauves' contribution had not yet burst on the world. Matisse, Vlaminck and Van Dongen were still expressing their admiration for their great predecessors by echoes of impressionism and pointillism which, however, were soon to be assimilated and personalized. But only now, in retrospect, is it possible to see where that work of 1903 was to lead. There was vitality in it, there was variety, even as there is in the younger

European painting of today and, above all, a wholesome enjoyment evident in the work, a promise — almost a guarantee of a refreshed activity. Still the form it was eventually to take was then, as now, not to be foreseen.

But what is the dominant tendency among the younger European painters today? Is it abstractionism? Is it a return to naturalism?

Perhaps the most widespread characteristic of younger European painting is neither. Perhaps it is rather an interest in exploration, in adventure. Each artist shows his strength in making something different out of what he sees — something personal to himself, but primarily real as a painting, not as a reflection of the world others see. And what seems to give such expressions their vitality is the pleasure, the excitement the artist derives from creating this personalized object out of paint on his canvas. All these younger artists appear inspired to one degree or another by some experience of natural forms. But in the most satisfactory contemporary work in Paris today this feature rarely if ever obtrudes itself.

—And influences? This, too, is difficult to answer. And perhaps this is another strength of the younger artists' work today — the fact that evident influences are beginning to recede from view.

Immediately after the close of World War II the impress of Picasso's art — of Braque's, of Miro's, of Léger's and in certain circles that of Kandinsky and Magnelli — was clearly evident on the most interesting recently recognized painters of talent. But today it is no longer possible to count the idols of the "younger" artists on a single hand. The variety which marks the contemporary work of the younger generation may very possibly come from the variety of influences

which it welcomes, as well as from the variety of its talents. The turn has been away from the domination of Picasso; the interest Paris felt in rediscovering Kandinsky during the war has worn off; Léger, Braque and Matisse belong to a period three decades behind the artist looking for an idiom related to our own day; and Miro's is a personal idiom as dangerous to adopt as Mondrian's. The younger generation has apparently come to realize that the approach of the older men may be emulated, but must not be followed. What lies beneath the older men's approach may point a way to another, basically akin; but it must never satisfy itself with a surface similarity. The result is that in the healthiest expressions of this generation, where resemblances to the older work exist, they are extremely difficult to discern.

In fact, the overall impression one has of painting in Europe today is that the artists of the newer generation have such a respect for their elders that they have no longer any insuperable temptation to imitate them. They admire their elders to such a degree for what they have done that they do not feel they can do better in the same direction. But they realize that the work of these men covered only certain areas of the field of pictorial expression. They realize also that there are dozens of other corners to be explored. It would seem that the younger artists have finally begun to push out in these other directions and their emulation of their predecessors lies essentially in the vitality with which they are pushing their explorations and in the pleasure they derive from them. And this, rather than their years, constitutes the youthfulness of their art.

JAMES JOHNSON SWEENEY

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In addition to those who have lent paintings I wish, on behalf of the President and the Board of Trustees of The Solomon R. Guggenheim Foundation, to thank the following for their suggestions, help and generous cooperation towards making possible this exhibition, Younger European Painters:

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Essential biographical data in each instance has been verified directly with the artists.

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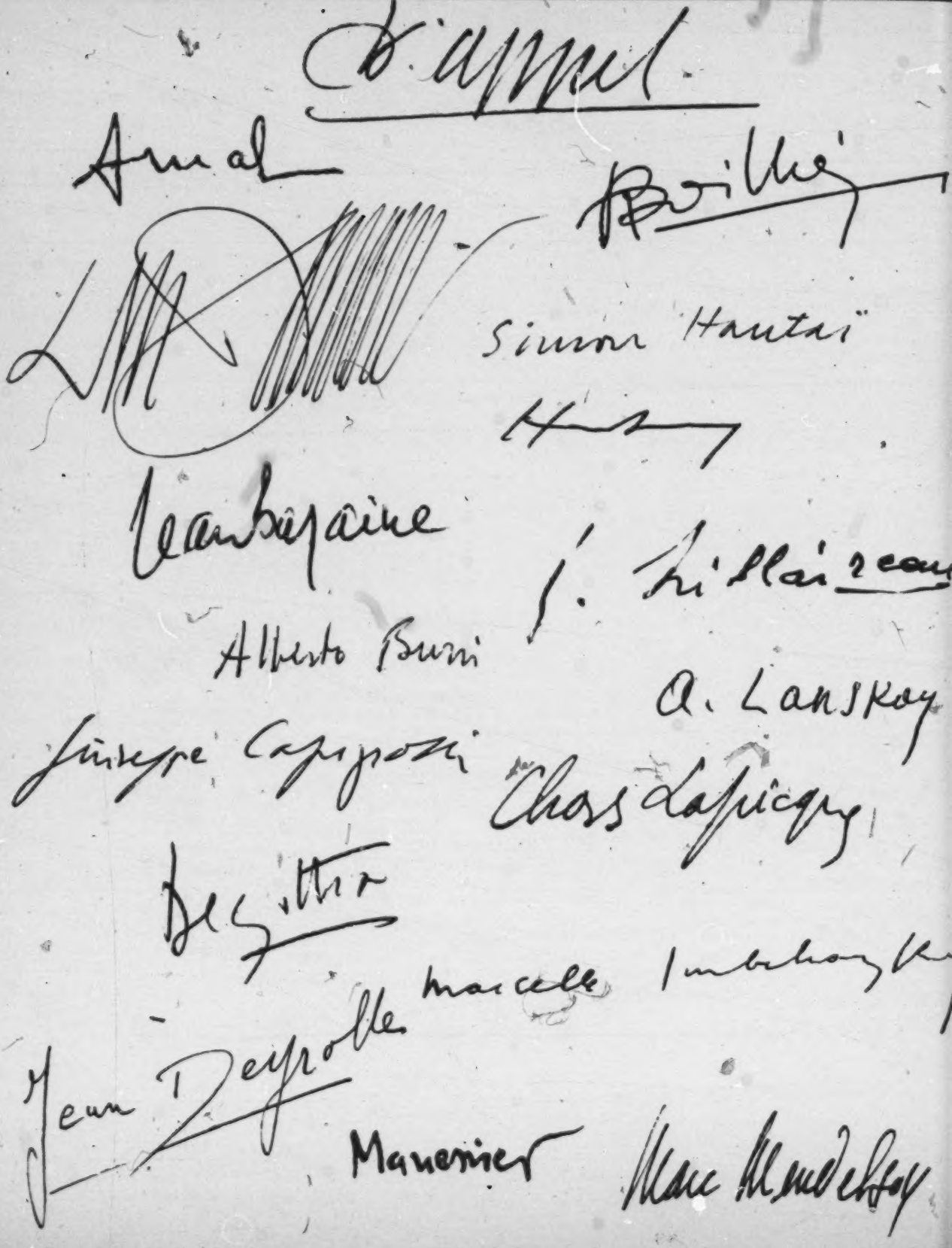
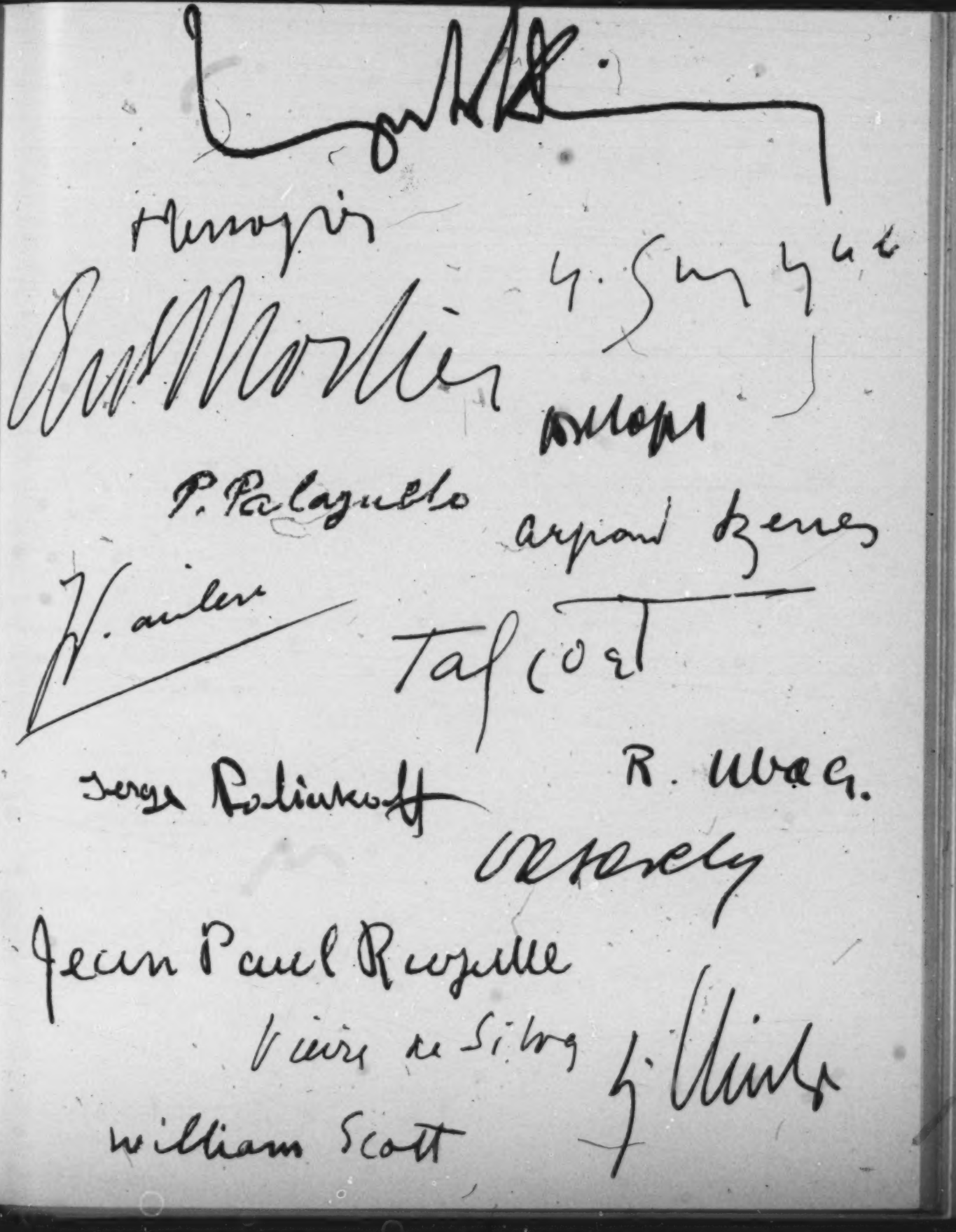




1 **KAREL APPEL** **TWO HEADS. 1953.**

Oil on canvas. 78¾ x 29½".

Born 1921, Amsterdam. Self-taught. Traveled in Belgium and France, 1946, 1947; Scandinavia, Germany, 1948-49. 1950 went to Paris to live. Trip to Italy and Switzerland, 1953. Exhibitions in Amsterdam, 1946-51; Antwerp, Liège, 1949. Copenhagen, 1948, 1949. Paris, 1948-53. Germany, 1950, 1951. Venezuela, Curaçao, Pittsburgh, New York, 1952. Brussels, The Hague, São Paulo, 1953. Frescoes in the City Hall and in the Stedelijk Museum, Amsterdam.

2 **FRANÇOIS ARNAL** **OSTRICH EGG. 1952.**

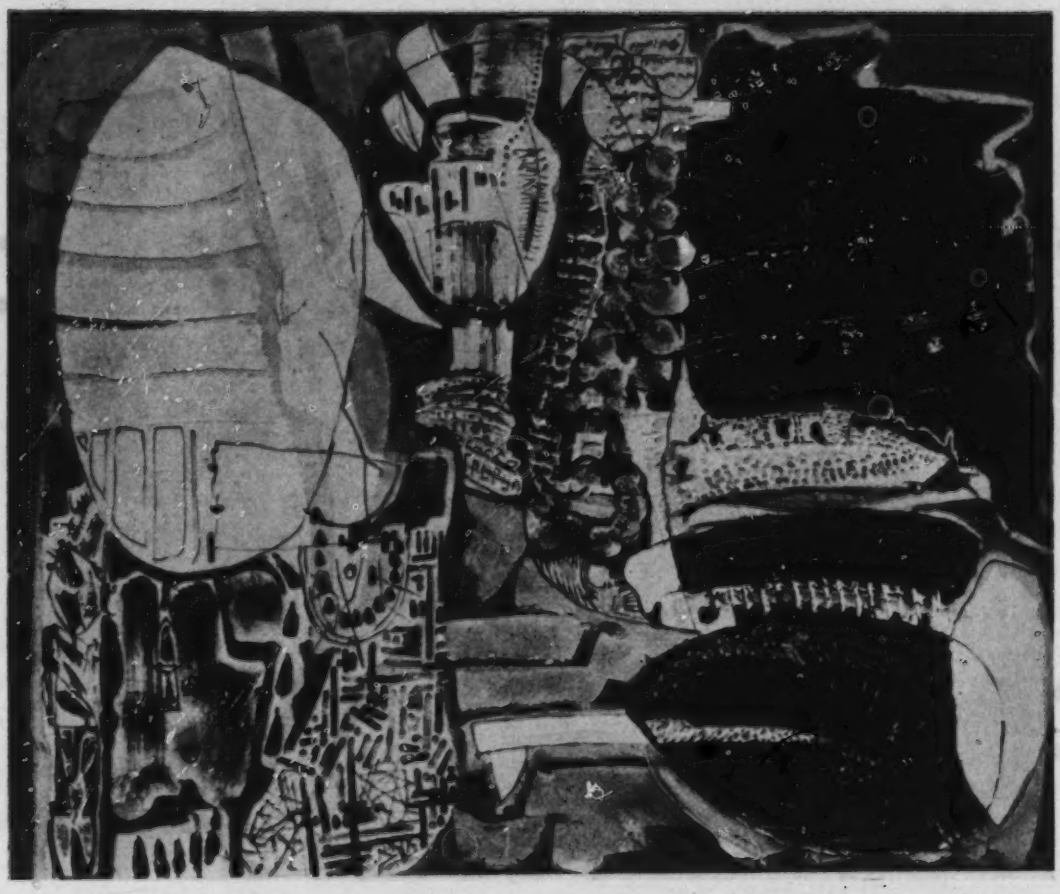
Oil on canvas. 32 x 39⅜".

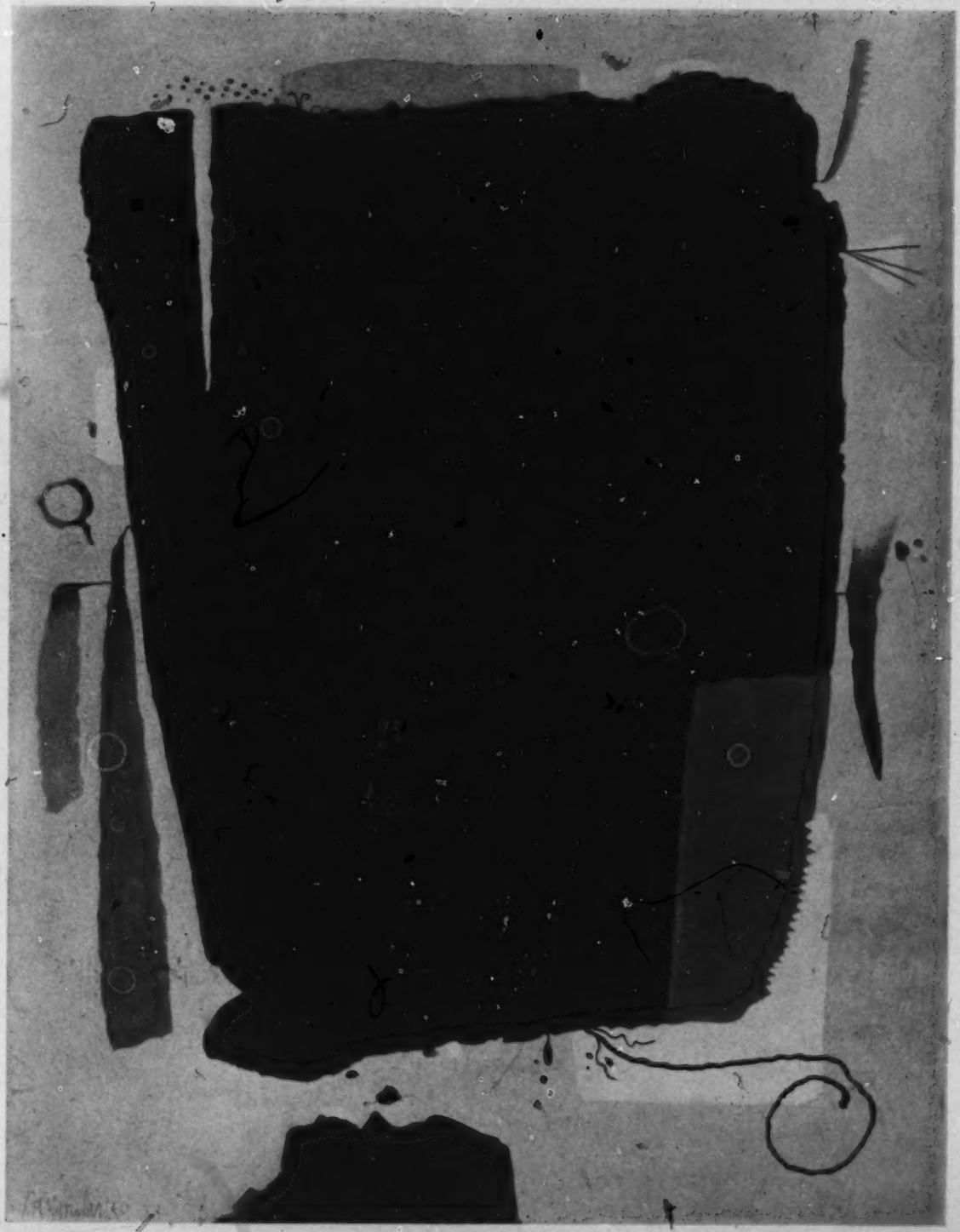
Born 1924, La Vallette (Var), France. Studied law and literature. 1944 turned to painting. 1948 settled in Paris. Has shown in groups, "Les Murs Vivants," "Les Mains Eblouies," "Un Art Autre," "Young Painters of the Ecole de Paris" (Scotland), and in the Salon de Mai, 1949, and the Salon d'Octobre, 1952. One-man show Galerie Craven, 1953.

3 **WILLI BAUMEISTER** **MONTARU 7 B. 1953.**

Lent by the artist. *Oil on board. 51¼ x 39½".*

Born 1889, Stuttgart. 1905 Stuttgart Academy of Fine Arts; apprenticeship as a painter of stage sets; typographer. 1912 Paris. 1913 represented in "Erster Deutscher Herbstsalon." Der Sturm, Berlin. 1924, 1927, Paris. 1928-33 Professor, Art School, Frankfurt. 1930 Member of "Abstraction-Création," Paris. Much of his work destroyed by the Nazis. 1939-44 worked on scientific techniques of painting. 1943 wrote "The Unknown in Art," published in 1947. Prize at São Paulo Bienal, 1951; Venice Biennale, 1952. Since 1946 Professor, Academy of Art, Stuttgart. Exhibited at the Pittsburgh International, 1952.





4 JEAN BAZAINE — **FROSTY LANDSCAPE. 1951.**

Collection Louis Clayeux, Paris. *Oil on canvas. 51⅛ x 38⅛".*

Born 1904, Paris. Studied literature (license ès-lettres) and sculpture. Began to paint regularly in 1924. One of the founders of "Le Salon du Temps présent"; in 1941 organized the exhibition, "Vingt Peintres de la Tradition française." Designed stage sets and costumes for the theatre "Quatre-Saisons." Wrote several articles on modern painting; in 1948 published "Notes sur la Peinture d'aujourd'hui." Exhibited at the Galerie Louis Carré, Paris, 1942-48; Galerie Maeght, Paris, 1948-53. 1938, Prix Blumenthal. Honorable mention at the Pittsburgh International, 1950, member of the jury, 1952. São Paulo Bienal, 1953.

5 ALBERTO BURRI — **COMPOSITION. 1953.**

Oil, gold and glue on canvas and burlap. 33⅞ x 39½".

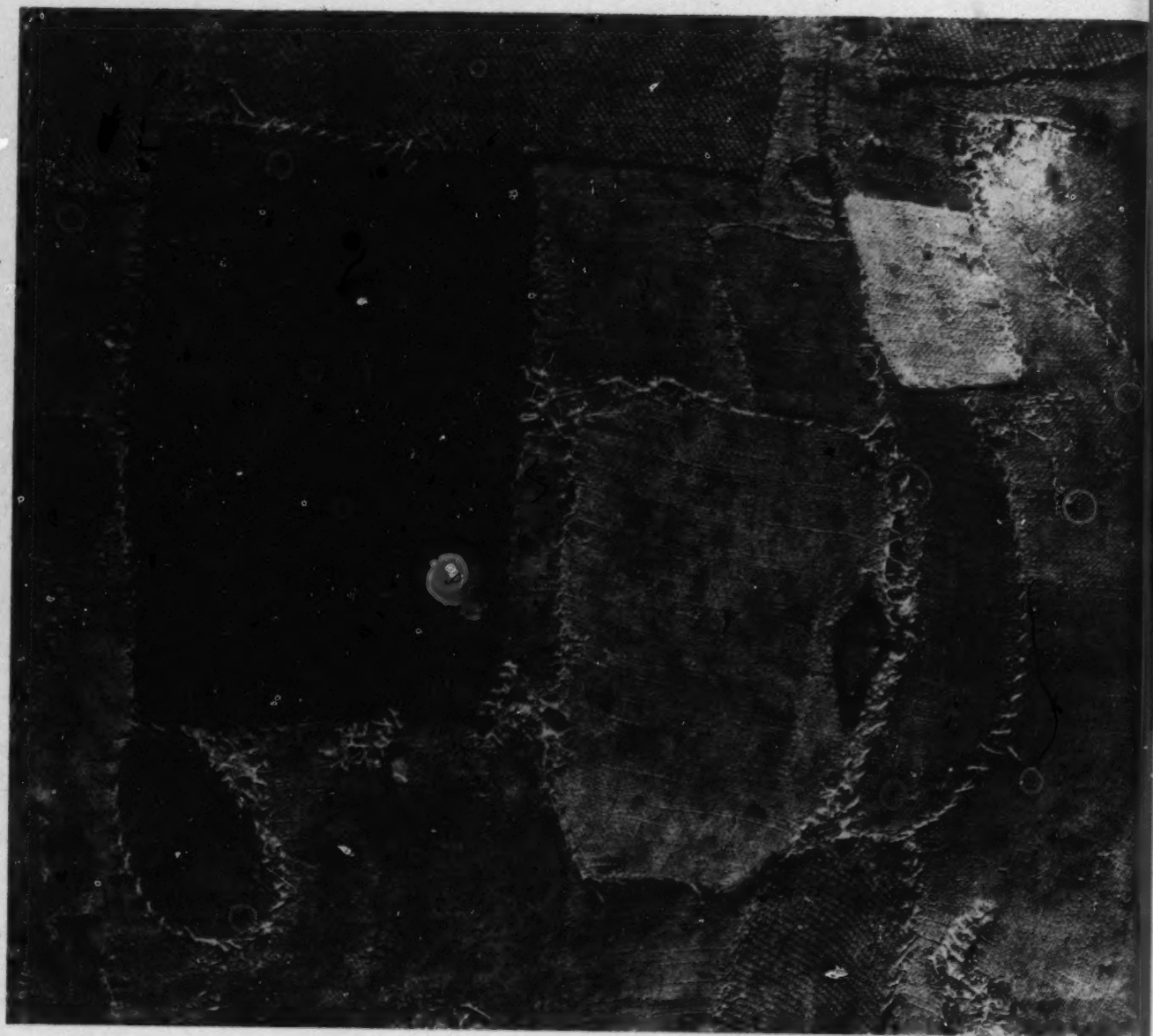
Born 1915, Città di Castello (Perugia), Italy. Lives in Rome. A surgeon by profession who, after having been a prisoner of war in Texas for more than a year, gave up medicine for painting. Trips to Paris and London, 1948, 1950, 1951, 1953. One-man shows, Galleria Margherita, Obelisco, Origine, in Rome, 1948-50, 1952, 1953; Florence, 1952; Frumkin Gallery, Chicago, 1953.

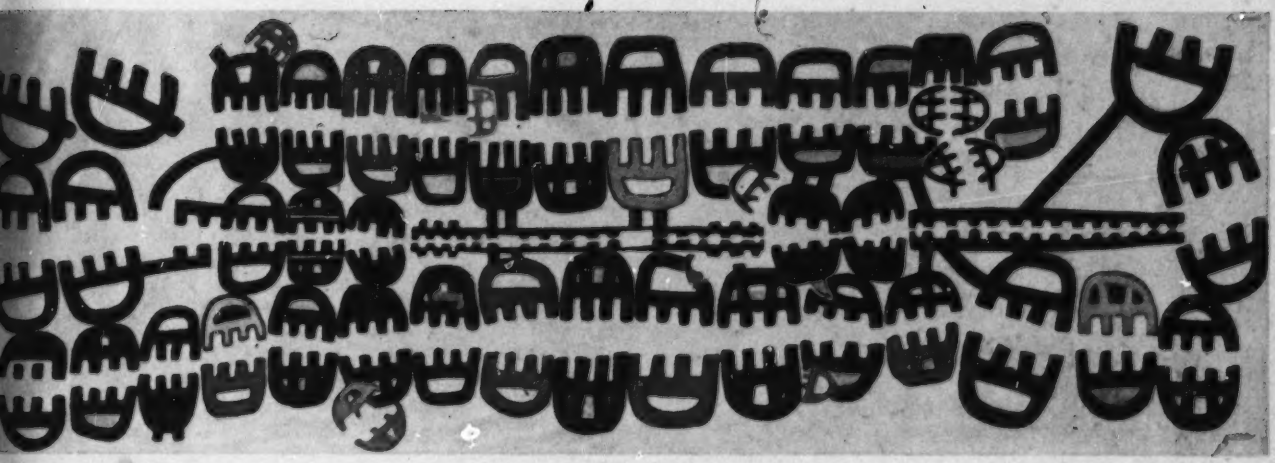
6 GIUSEPPE CAPOGROSSI — **SURFACE, NO. 25. 1950.**

Oil on paper mounted on canvas. 28⅛ x 85½".

Collection Galleria del Cavallino, Venice.

Born 1906, Rome, where he lives today. Studied law; afterwards devoted himself exclusively to painting. Has traveled extensively in Europe; lived in Paris 1927-33. Founded the "Gruppo Romano," with Cagli and Cavelli, in Rome. Since his first exhibition in 1928 he has had numerous one-man shows in Italy and other countries. His painting developed gradually towards abstraction. He started his series of "Surfaces" in 1949. Included in Venice Biennale, 1950.





7 **JEAN DEGOTTEX** **NO. 140. 1953.**

Oil on canvas. 36¼ x 28⅝".

Born 1918, Sathonay (Ain), France. 1933 Paris. Self-taught. First inspired to paint by the "Fauves." 1938-41 Tunisia, Algeria. Took part in many group exhibitions in Paris: Galerie Denise René, 1942, 1952; de Beaune, 1949, 1950; Babylone, 1952, introduced by Charles Estienne; Maeght, L'Etoile Scellée, Craven, 1952, 1953. Won Prix Kandinsky in 1951. Salon de Mai, 1952. Salon d'Octobre 1952, 1953.

8 **JEAN DEYROLLE** **PABU. 1952.**

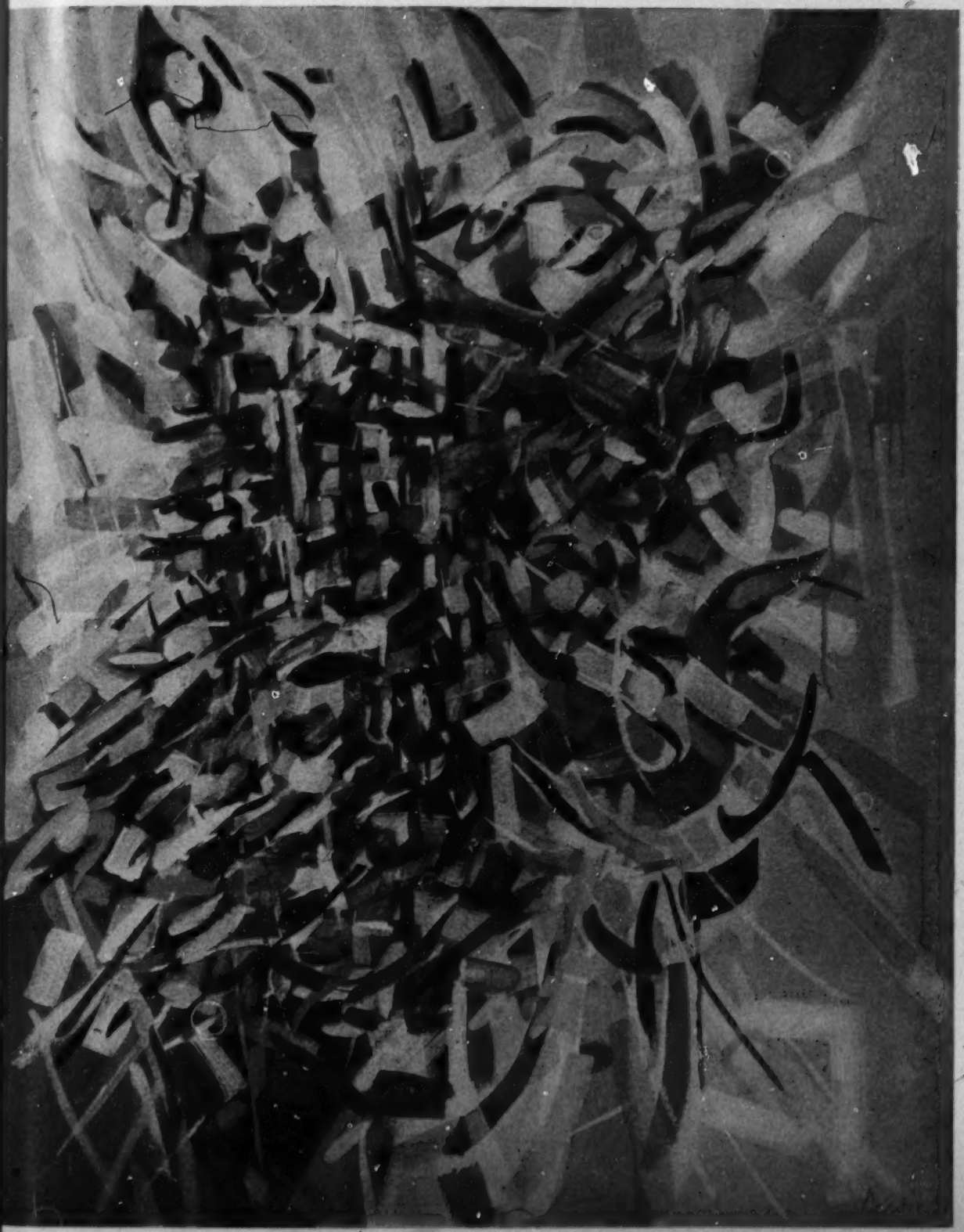
Oil on canvas. 39½ x 19¾".

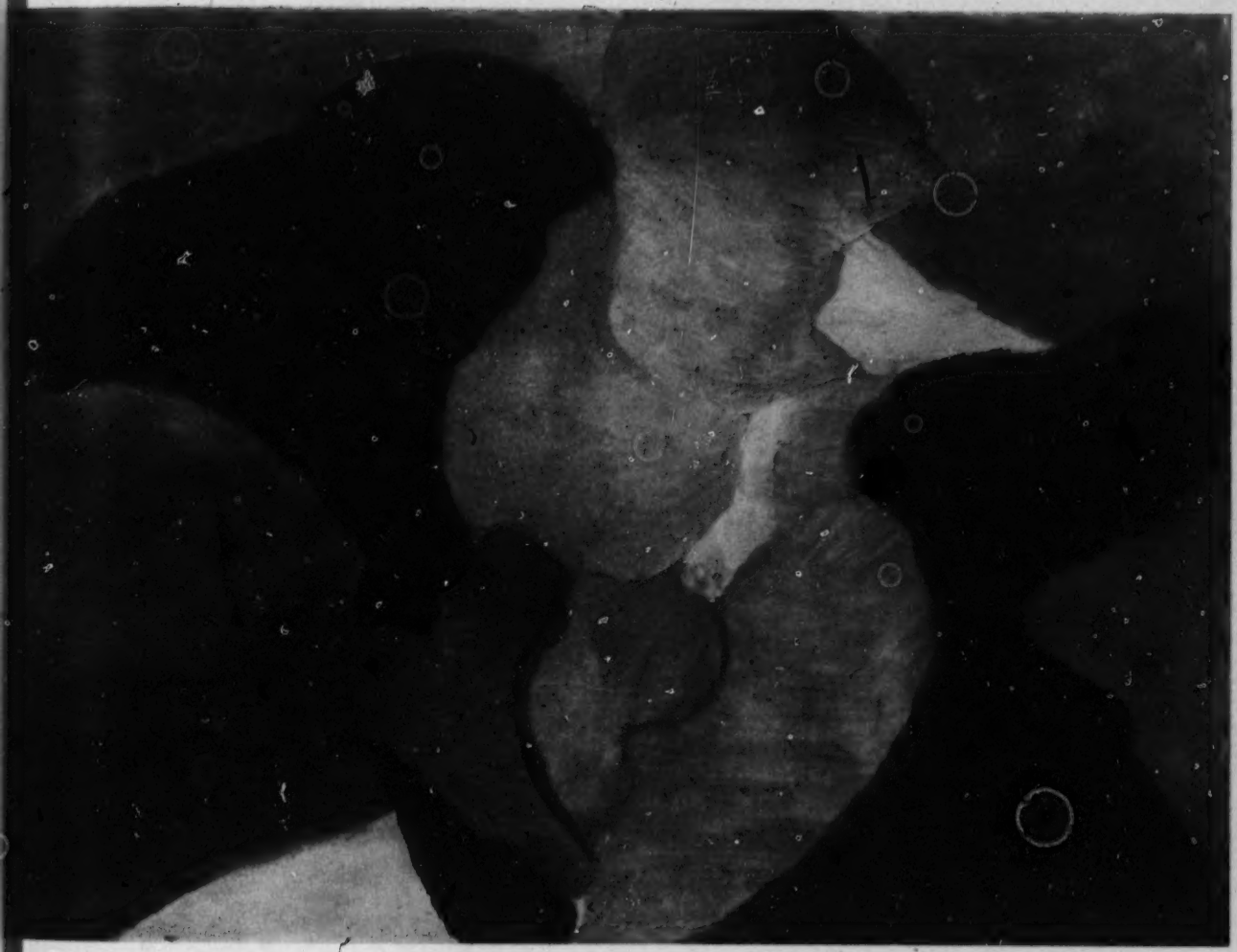
Born 1911, Nogent-sur-Marne (Seine); of Breton descent. Studied commercial art in Paris, gave it up for painting. 1932-37 studied art in Spain, Algeria, Morocco. 1938 Brittany. 1943 return to Paris. Became interested in abstraction. Group and one-man shows in Paris; Salon de Mai, 1945-53, Galerie Denise René, 1946, 1948, 1951. First winner of Prix Kandinsky in 1946. Went to Denmark 1949 and 1950, exhibition in Copenhagen, 1949. Traveled in Germany, 1950, 1951, 1953. Exhibited with "Young Painters of the Ecole de Paris," Edinburgh, 1952. Teaches at Atelier d'Art Abstrait, Paris.

9 **RENE DUVILLIER** **THE COTTIAN ALPS, III. 1953.**

Lent by the artist. *Oil on canvas. 29⅛ x 39⅛".*

Born 1919, Oyonnax (Ain), France. 1935 to Paris. Prisoner of war in Germany, Poland and Austria, 1940-45. In Poland (1943) studies on the Book of Genesis, particularly on the creation of the world. In the Cevennes Mountains, France, engaged in geomorphic studies, 1950, 1951, 1953; engaged in the same kind of research on forms and structures in the Basses-Alpes, France, 1952. One-man show at Stalag of Kobierzyn-Cracow, Poland, 1943. Group shows: Galerie Guénégaud, Paris, 1947; "Jeunes Peintres Graveurs," La Hune, 1951; Salon d'Octobre, 1952, 1953; "Peintres de la Nouvelle Ecole de Paris," Galerie Babylone, 1952, introduced by Charles Estienne. Galerie L'Etoile Scellée and Craven, Paris, 1953.





10 SIMON HANTAI — CUT EMERALD EYE. FEBRUARY 1950.

Oil on canvas. 37¼ x 35¾".

Born 1922, Bia, Hungary. 1941-47 School of Fine Arts in Budapest. 1943-47 was active in politics. 1948 trip to Italy. 1949 settled in Paris. 1952 met André Breton, who introduced his first one-man show, Galerie L'Etoile Scellée, 1953.

11 HANS HARTUNG — T-50 PAINTING 8. 1950.

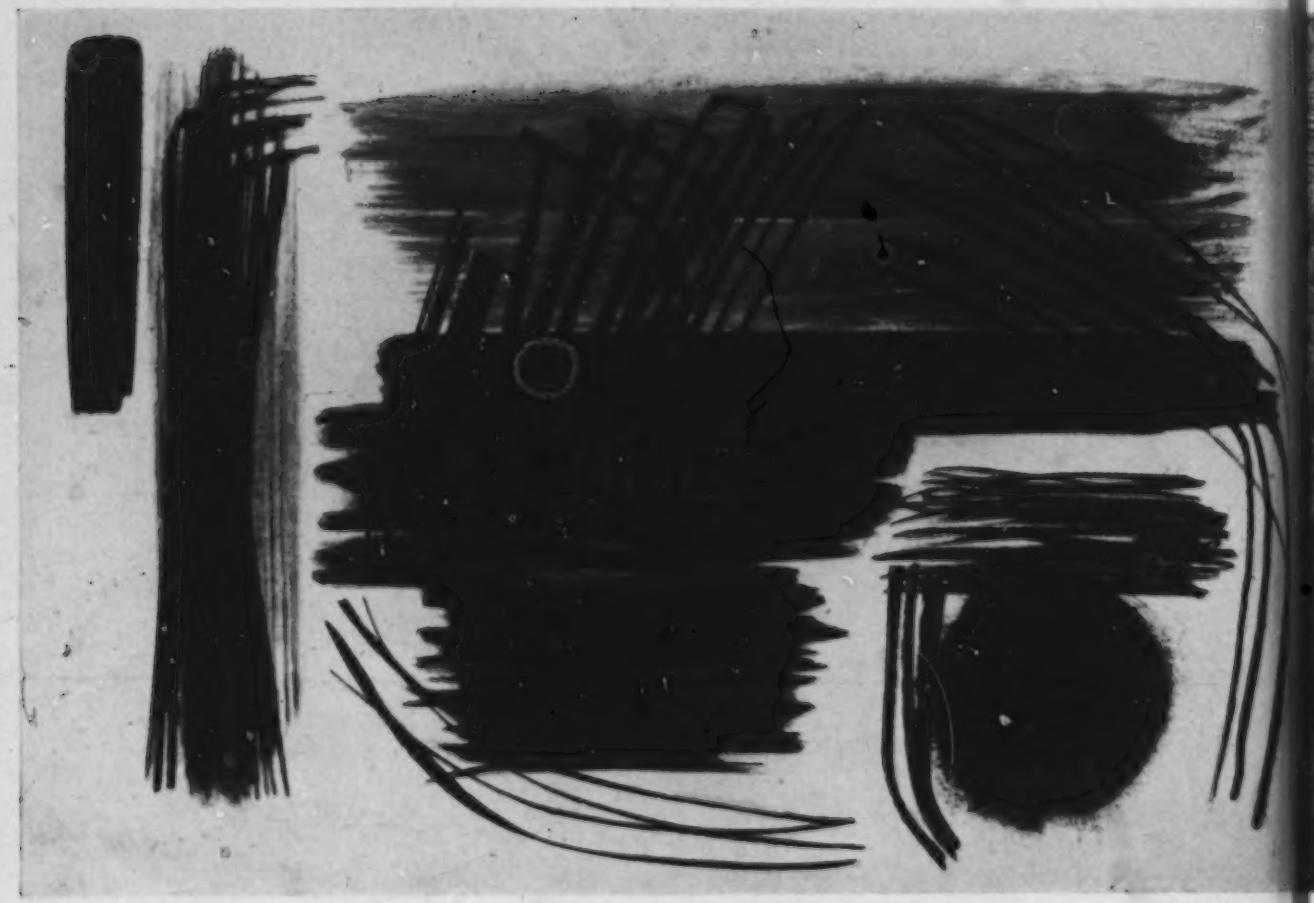
Oil on canvas. 38⅛ x 57½".

Born 1904, Leipzig, Germany. 1924-28 studied at the Academies of Fine Arts of Leipzig, Dresden and Munich. First abstract works, 1923. 1925-35 traveled in France, Italy, Belgium, The Netherlands, Norway and Spain. 1935 settled in Paris. Fought as a volunteer in the Foreign Legion 1939-45. Became French citizen in 1946. Had one-man shows in Dresden, 1931; London, Munich, Stuttgart, Copenhagen, 1949. Exhibited in group shows: Paris, Salon des Surindépendants, 1935-38; Galerie Pierre, 1936; Salon de Mai, 1946, 1953; Salon des Réalités Nouvelles, 1946-48; Galerie Denise René, 1947-49; New York, Betty Parsons Gallery, 1949. Venice Biennale, 1948, 1952; Turin Biennale, 1951, 1953.

12 GEORGES HILLAIREAU — COMPOSITION. MAY 1953.

Oil on wood. 38⅛ x 57⅜".

Born 1884, Paris. Attracted to painting very early. Attended a professional art school in Paris (Ecole Bernard-Palissy). Salon d'Automne, 1904. For thirty years withdrew from contact with artistic milieux; painted intermittently. Since 1940 has returned to painting. Exhibitions: Paris, Galerie Poyet, 1941, 1942; Jeanne Bucher, 1948-50; des Garets, 1951; group shows in Copenhagen, Lausanne, Zurich, Tokyo.



13 ANDRE LANSKOY — **VOYAGE TO ARLES. 1953.**

Oil on canvas. 38⅜ x 51⅛".

Born 1902, Moscow. 1919 Kiev. 1921 settled in Paris. 1923 Germany. 1938 The Netherlands. 1948-52 trips to Belgium. 1953 London. From 1937 his work developed towards abstraction. Exhibitions in Paris since 1925, Galerie Bing, Jeanne Bucher, Louis Carré; in Brussels, 1948; Antwerp, 1952. Shown in New York by Louis Carré in exhibition "Advancing French Art," 1950, Pittsburgh International, 1952; London, Arthur Tooth & Sons, Ltd.

14 CHARLES LAPICQUE — **ARMED FIGURE. 1953.**

Lent by the artist. — *Oil on canvas. 39½ x 19⅞"*

Born 1898, Theizé (Rhône), France. 1910 Paris; studied science and art. World War I, received the Croix de Guerre, Chevalier de la Légion d'Honneur. Docteur ès-sciences, Paris, 1938. Since 1943 has devoted himself exclusively to painting. Associated with Bazaine, Manessier, Jacques Villon. Exhibitions in Paris, Galerie Jeanne Bucher, 1929, 1941; Louis Carré, 1947; Denise René, 1949, 1951; Galanis, 1953. Brussels, 1953. Since 1948 official painter of the French Département de la Marine; with navy visited French and North African ports. Raoul Dufy Prize at the Venice Biennale, 1952. São Paulo Bienal, 1953.

15 MARCELLE LOUBCHANSKY — **SOMEWHERE. DECEMBER 1952.**

Oil on canvas. 32 x 21¼".

Born 1917, Paris. Group showings: Paris, Salon des Réalités Nouvelles, 1948, 1949, 1951; Galerie Breteau, 1948; de Beaune, 1951; Babylone, 1952; L'Etoile Scellée and Craven, 1953; Salon de Mai, 1951; Salon d'Octobre, 1952, 1953. "Young Painters of the Ecole de Paris," Edinburgh, 1952.

Lanskoy

16 ALFRED MANESSIER VARIATION OF GAMES IN THE SNOW. 1951.

Oil on canvas. 19¾ x 24⅛".

Born 1911, Saint-Ouen (Somme), France; of Picardian origin. Academy of Fine Arts, Amiens. 1931 Paris; studied architecture at the Ecole des Beaux-Arts; started to paint at this time. 1935 studied with Bissière; met Le Moal, Bertholle. Later was also associated with Singier and Gischia, exhibiting frequently with them. 1947 tapestry for Couvent des Dominicains du Saulchoir (Seine et Oise) with Henri Laurens. 1948-50 stained glass windows for churches at Bréseux and Basle. Honorable mention, Pittsburgh International, 1952. Exhibition, Pierre Matisse Gallery, New York, 1953. First Painting Prize (ex aequo with Rufino Tamayo) São Paulo Bienal, 1953.

17 GEORGES MATHIEU PAINTING. 1952.

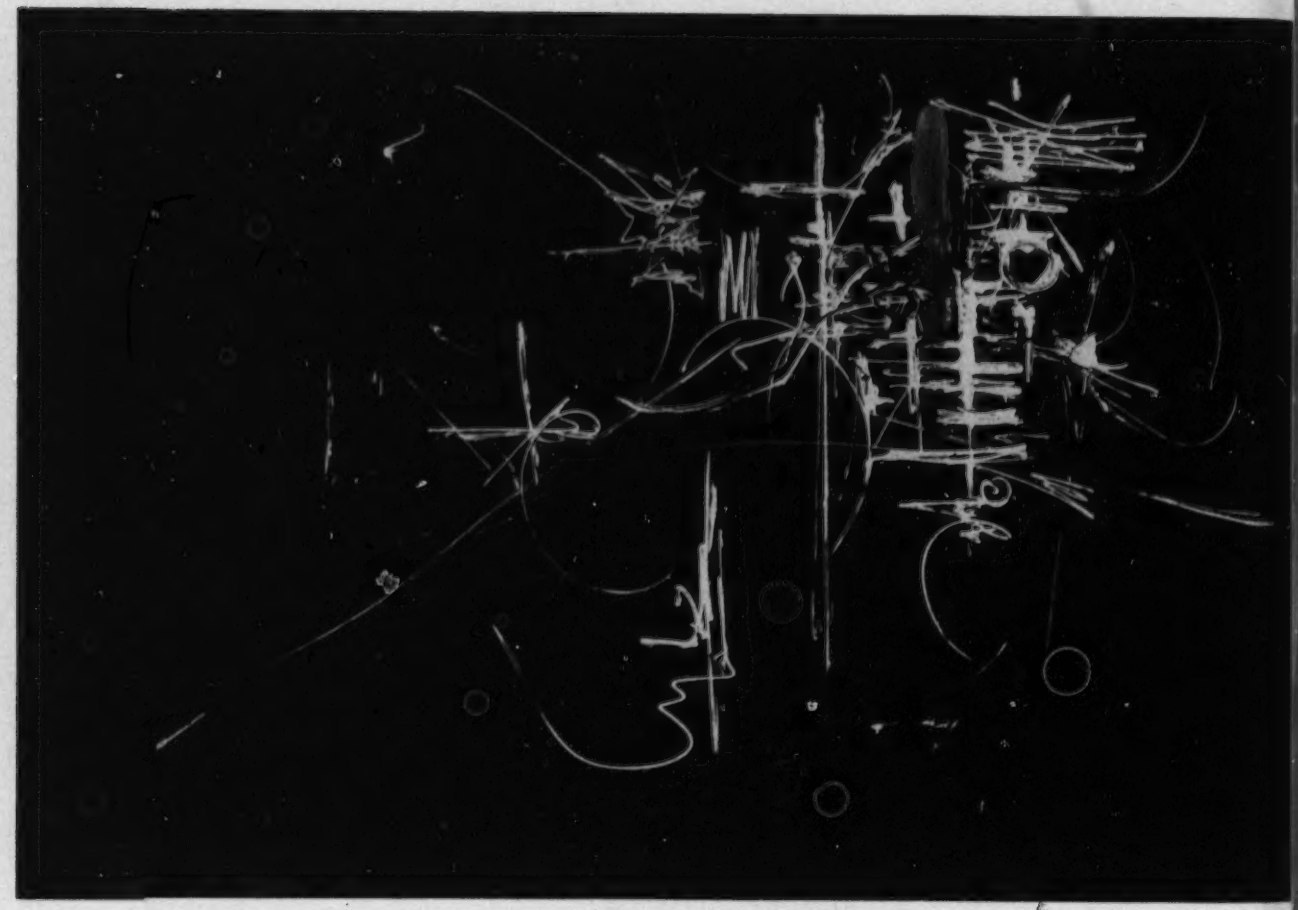
Oil on canvas. 78¾ x 118".

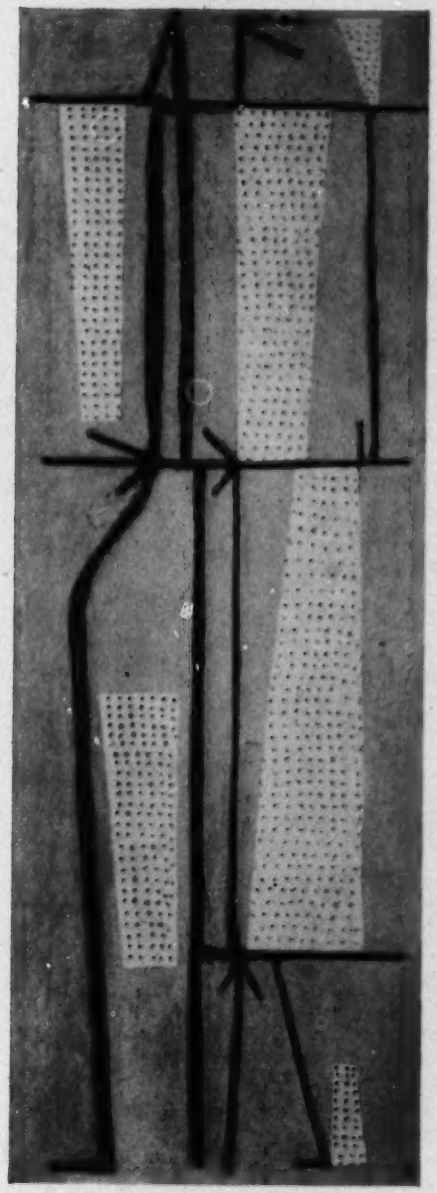
Born 1921, Boulogne-sur-mer, France. License ès-lettres; studies in law and philosophy. Travels: England, 1933-34, 1936, 1938, 1948, 1953; Belgium, 1946; Switzerland, 1949; Italy, 1950-51; Spain, 1952. One-man shows: Paris, 1949-52; New York, 1949, 1952, 1953. Group shows: Paris, Salon des Moins de Trente Ans, 1946; Salon des Réalités Nouvelles, 1947, 1948; "L'Imaginaire," Galerie du Luxembourg, 1947; Galerie Allendy, 1948; "Véhémences Confrontées," Galerie Nina Dausset, 1951; "Signifiants de l'Informel," Studio Paul Facchetti, 1951. "Young Painters of the Ecole de Paris," Royal Scottish Academy, Edinburgh, 1952; Kunsthaus, Zurich, 1952; Kootz Gallery, New York, 1952; Institute of Contemporary Arts, London, 1953.

18 MARC MENDELSON BLACK, WHITE AND YELLOW. 1952.

Oil on canvas. 70⅞ x 25".

Born 1915, London; English mother and Belgian father. 1922 Antwerp; 1934-39 studied at the Institut Supérieur des Beaux-Arts; had his first one-man show in 1942. Designed stage sets for Jean Cocteau's "La Machine Infernale" for the Spectacles du Palais des Beaux-Arts, Brussels. 1945 settled in Brussels. Exhibitions: Galerie de France, Paris, 1946; "Apports," Galerie Apollo, Brussels, 1946-49; Stockholm, 1947; Arts Club, Oxford, 1947. Venice Biennale, 1948; The Hague, 1949; São Paulo Bienal, 1951, 1953; Amsterdam, Basle, 1952; honorable mention, Pittsburgh International, 1952. One of the founders of "La Jeune Peinture Belge," 1947. Since 1951, Professor at the Ecole Nationale Supérieure d'Architecture et des Arts Décoratifs, Brussels. Mural for Kursaal, Ostend, 1953. In collaboration with Louis Van Lint and the architect, Roger Thirion, murals for Restaurant Canterbury, Ostend, 1953.





19 JEAN MESSAGIER NAISSANCE DES VALLEES. JANUARY 1953.

Lent by the artist. *Oil on canvas. 38½ x 63⅛".*

Born 1920, Paris. 1942 Ecole Nationale Supérieure des Arts Décoratifs. 1946 Algeria. 1948 Italy. Exhibited Salon des Moins de Trente Ans, Paris, 1951; Salon d'Automne, 1947-52; Salon de Mai, 1948-53; "Jeune Gravure Contemporaine," 1950; "Young Painters of the Ecole de Paris," Royal Scottish Academy, Edinburgh, 1952; "Mostra dell'Incisione Francese Contemporanea," Milan, 1953; Galeries L'Etoile Scellée and Craven, Paris, 1953. Represented in group exhibitions, Germany, Zurich, Florence, London, Brussels.

20 ANTOINE MORTIER VARIATION (TORSO). 1948.

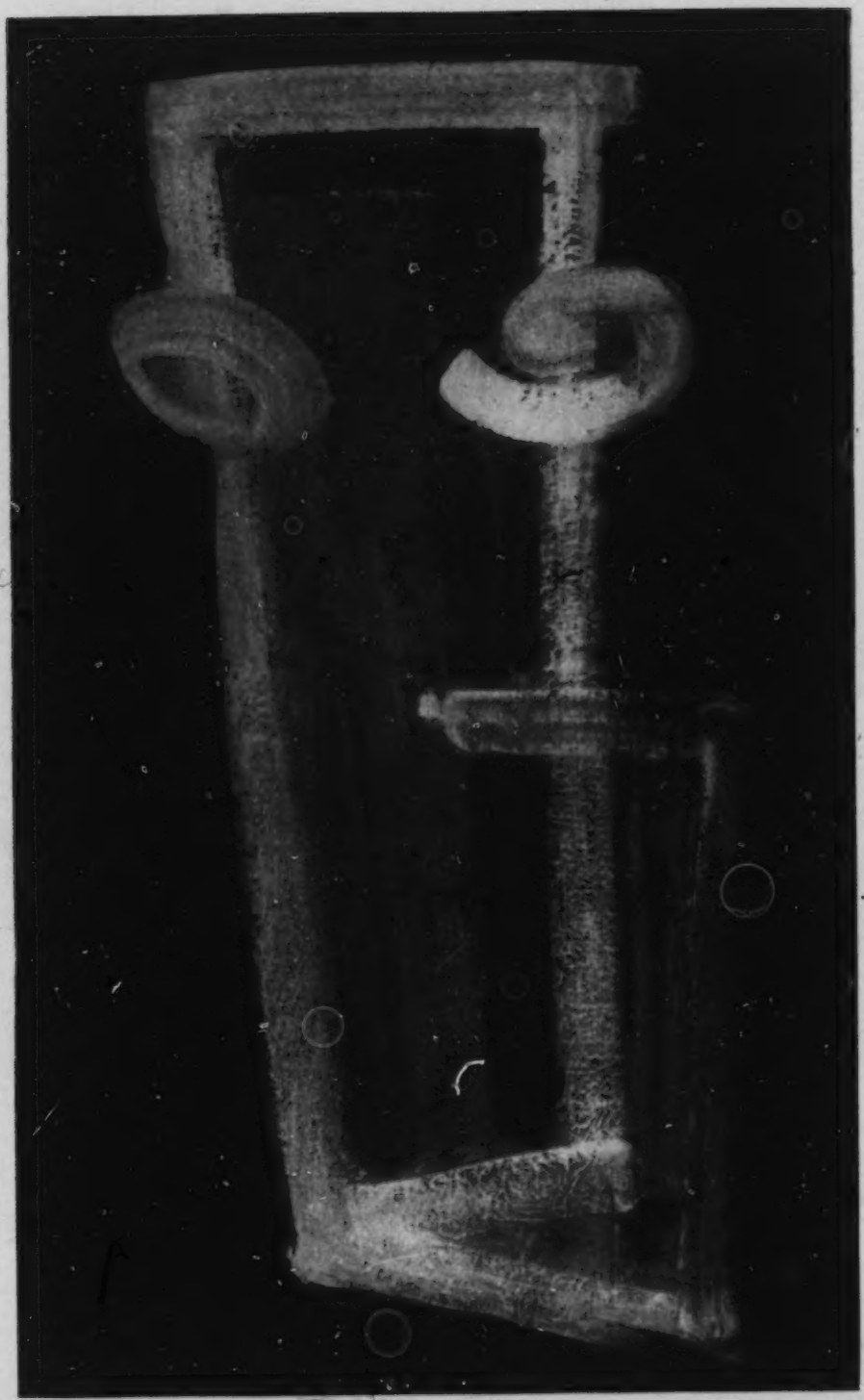
Oil on canvas. 51⅜ x 32⅛".

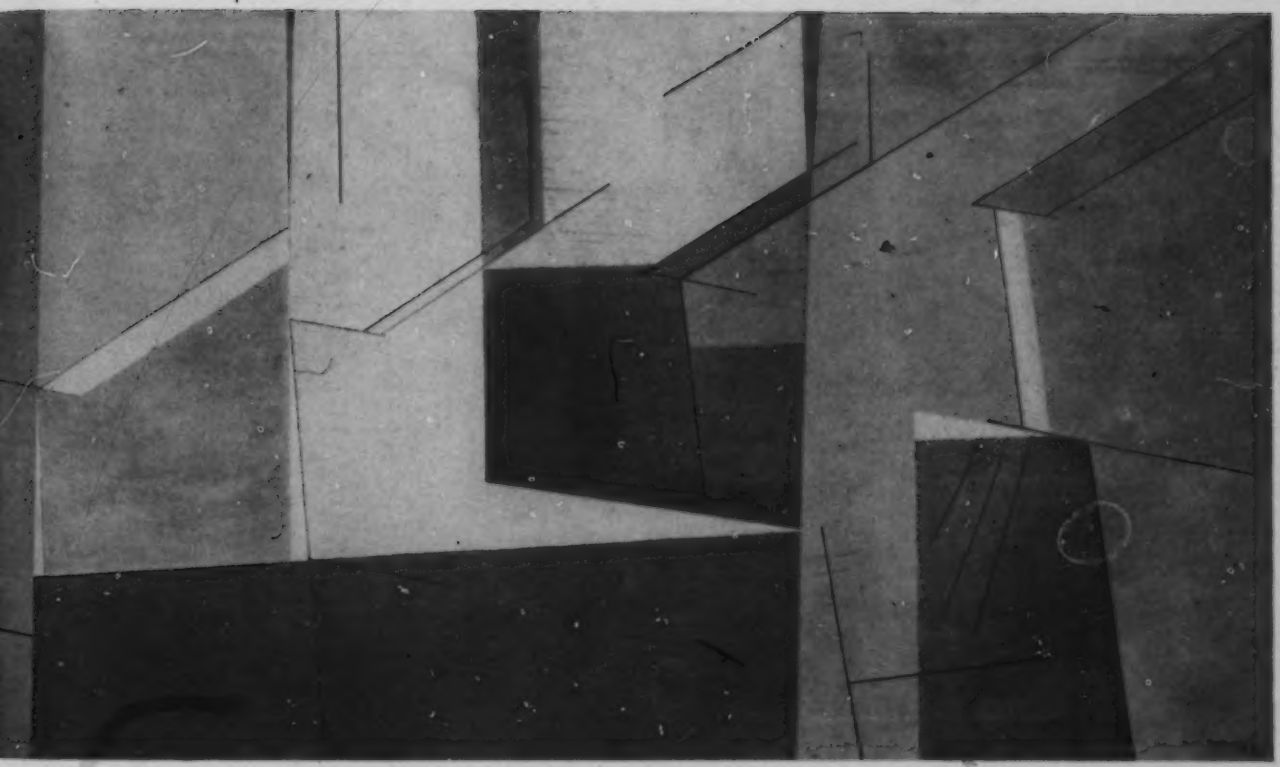
Born 1908, Brussels. From age of 15 to 19 worked as an architectural sculptor; took evening courses at the Academies in Brussels, St. Josse and St. Gilles. Self-taught as a painter. Worked at odd jobs; was a singer in the choir of the Théatre Royale de la Monnaie, Brussels, 1940. First trip to France, fall 1953. Exhibitions, one-man shows: Brussels, Galerie Apollo, 1946; Galerie Dietrich, 1948; Palais des Beaux-Arts, 1949, 1952; Ghent, Cercle Artistique, 1952. Group shows: "La Jeune Peinture Belge," Paris and The Hague, 1946. Exhibited in The Netherlands, Norway, Denmark, 1952-53. Represented in the Pittsburgh International, 1952; São Paulo Bienal, 1953.

21 PABLO PALAZUELO VARIATIONS. PARIS, 1951.

Oil on canvas. 31⅞ x 56⅜".

Born 1916, Madrid. Came to Paris to live, 1948. Studied architecture, Oxford; attended School of Arts and Crafts, 1934-36. Represented in group shows: Paris, Salon de Mai, 1948, 1949; "Les Mains Eblouies," Galerie Maeght, 1948-50; "Tendance," Galerie Maeght, 1951, 1952. Museum of Toronto, 1950; Art Club, Vienna, 1950; Kunsthaus, Zurich, 1952. Work in the Musée National d'Art Moderne, Paris.





22 JEAN PIAUBERT **HARMONICS, III. 1951.**

Collection Galerie Bing, Paris. *Oil on canvas. 35 x 57½".*

Born 1900, Le Pian (Gironde), France. Ecole des Beaux-Arts, Bordeaux. 1922 Paris. Traveled to Italy, Spain, Greece and Constantinople. Exhibitions: Paris, Galerie Zak, 1932; Creuze, 1946; Denise René, 1947; La Hune, 1950, lithographs for Jean Cassou's "Sonnets composés au secret"; de Beaune and Bing, 1951. Salon des Réalités Nouvelles, 1947-52. Gold medal at the Milan Triennale, 1952. In group shows in France, Germany, Sweden, England, Denmark, Italy, South America, Switzerland, Japan, Israel (1953).

23 SERGE POLIAKOFF **COMPOSITION. 1950.**

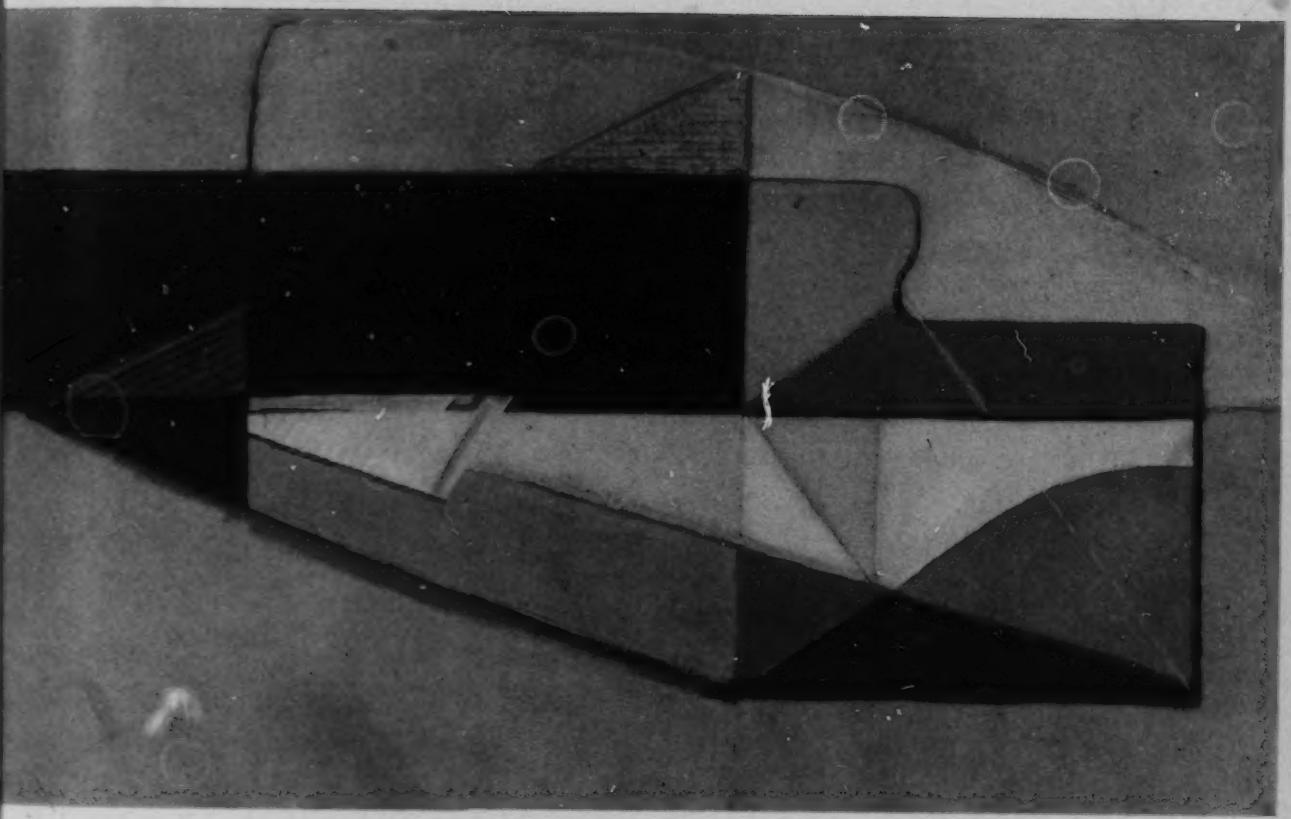
Oil on board. 51⅜ x 38¼".

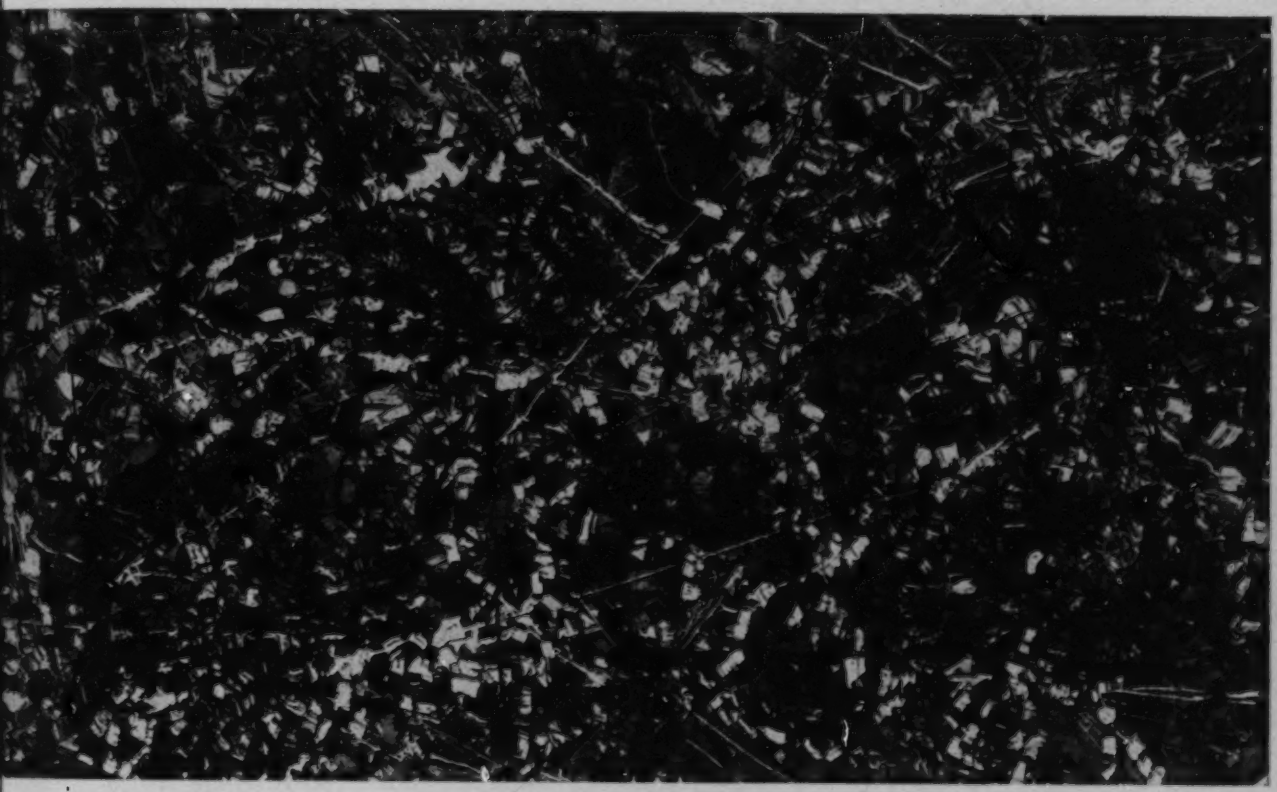
Born 1906, Moscow. Left Russia in 1919, traveled from the Caucasus by sea to Constantinople, then to Sofia, Belgrade, Vienna, Berlin; arrived in Paris, 1923. Studied at the Académie Frochot and Grande Chaumière; 1935-37 Slade School, London. Has exhibited since 1931 in France and other countries. Evolved towards abstract painting. 1938 met Delaunay, Freundlich and Kandinsky. Exhibited at the Salon des Indépendants, 1938-45; Salon de Mai, 1946-53; Galerie Denise René, 1950. 1947 Prix Kandinsky. Exhibitions in São Paulo, Buenos Aires, 1949; London, Japan, 1951; Scandinavia, Zurich, Brussels, 1952.

24 JEAN PAUL RIOPELLE **BLUE NIGHT. 1953.**

Oil on canvas. 44⅞ x 76¾".

Born 1923, Montreal, Canada; of French and Spanish ancestry. 1946 Paris. International Exhibition of Surrealism at the Galerie Maeght, Paris, 1947. One-man shows: Paris, Galerie Nina Dausset, 1947; Creuze, 1948; Paul Facchetti, 1949; Henriette Niepce, 1950; Pierre, 1952; Berlin, Luxembourg, Lille, 1951. São Paulo Bienal, 1951; "Young Painters of the Ecole de Paris," Edinburgh, 1952. Traveled in Europe and the United St[illegible]





25 WILLIAM SCOTT — YELLOW AND BLACK COMPOSITION. 1953.

Oil on canvas. 60⅛ x 40".

Born 1913, Greenock, Scotland; of Irish and Scottish parents. Educated in Enniskillen, Ulster, Ireland. 1929-31 art school Belfast. 1931-36 Royal Academy Schools, London. 1937-39 traveled in Italy and France; 1953 Canada and United States. Elected Sociétaire du Salon d'Automne in Paris, 1939. Exhibitions: London, Leger Gallery, 1942, 1944, 1945; Leicester Galleries, 1948, 1950; Hanover Gallery, 1953; retrospective exhibition, Whitechapel Art Gallery, 1950. São Paulo Bienal, 1953. Member of the London Group. Senior Painting Master, Bath Academy of Art.

26 GUSTAVE SINGIER — DUTCH TOWN. 1952-53.

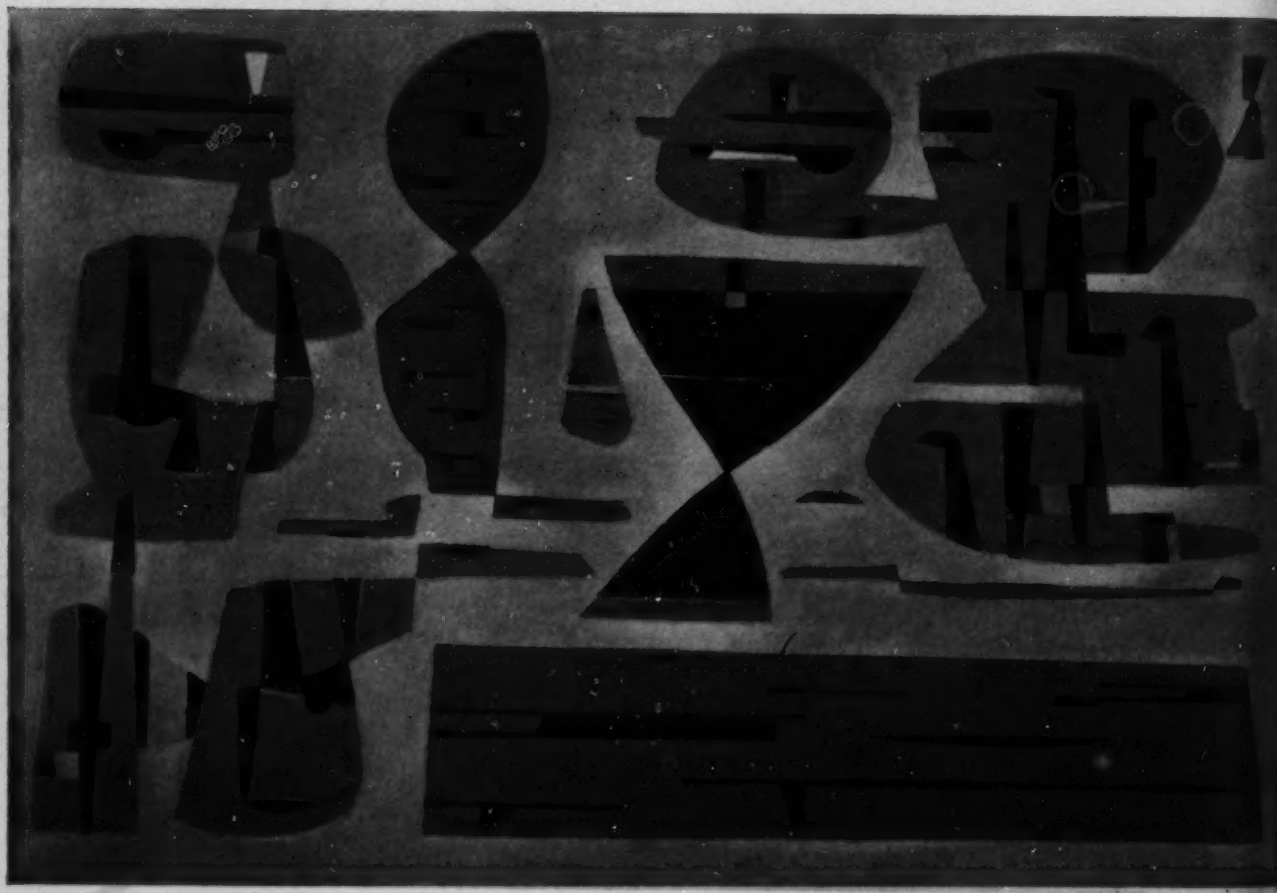
Oil on canvas. 51¼ x 76⅞".

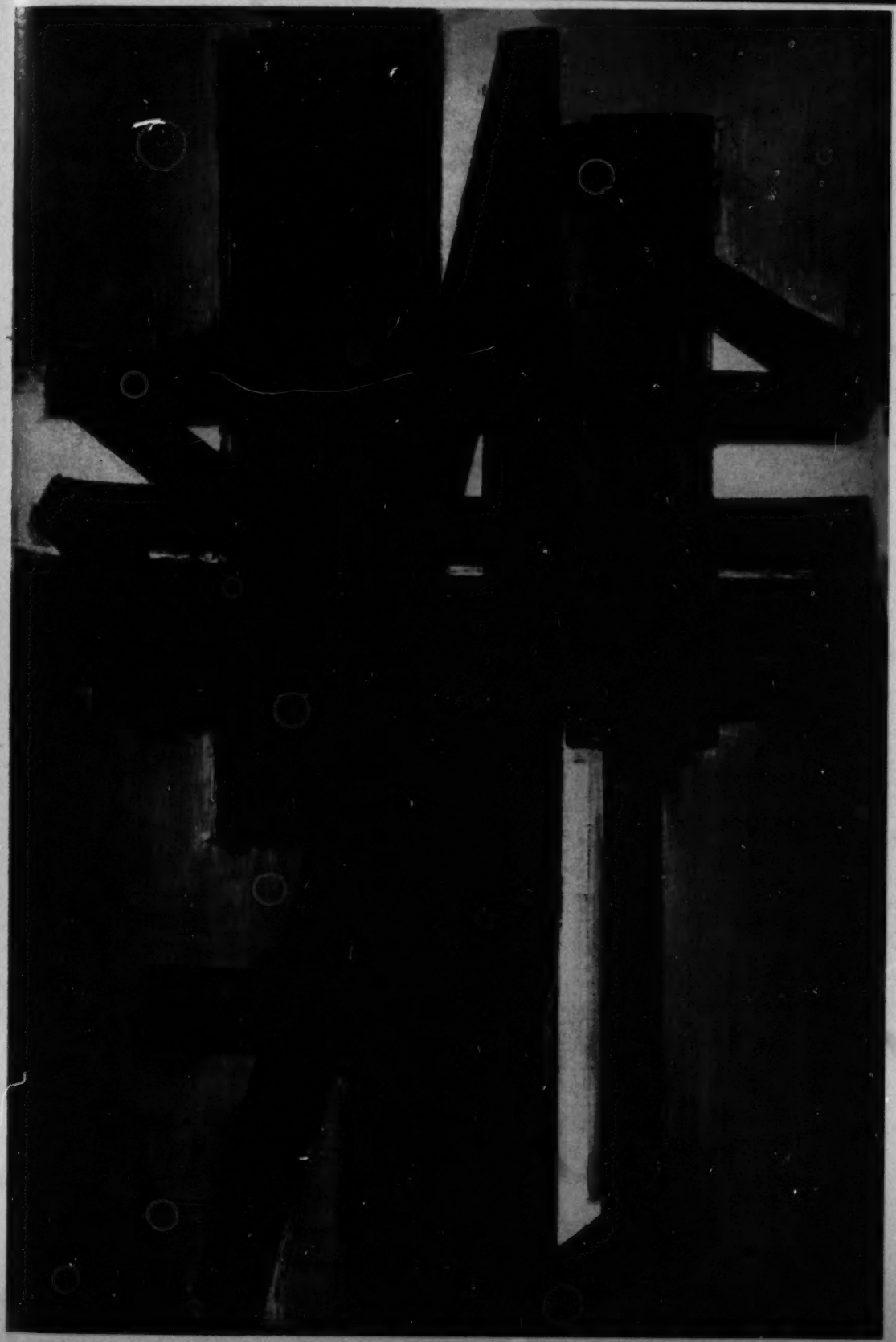
Born 1909, Warneton (Flanders), Belgium. 1919 Paris. Began painting at age of 14. Studied decoration and design at the Ecole Bulle. Worked as interior decorator until 1936, painting in free time. Exhibitions, Paris: Galerie de France, 1943, 1944, 1949, 1952; Galerie René Drouin, 1946. Founding member of the Salon de Mai. Galerie Blanche, Stockholm, 1950; Galerie Apollo, Brussels, 1950; Turin, 1953; Edinburgh, Glasgow, Aberdeen ("Young Painters of the Ecole de Paris"); Pittsburgh International, 1952. São Paulo Bienal, 1953. Stained glass windows for Chapelle des Dominicaines de Monteil; tapestries, lithographs, etchings, book illustrations. Teaches at Académie Ranson, Paris.

27 PIERRE SOULAGES — PAINTING. MAY 1953.

Oil on canvas. 77⅜ x 51¼".

Born 1919, Rodez (Aveyron), France. After completing Lycée studies devoted himself exclusively to painting. 1946 to Paris. Since 1947 included in many exhibitions in France, Germany, Belgium, Denmark, Great Britain, Italy, Sweden, Switzerland; Brazil, 1948-53; Japan, 1951-1953; Australia, 1952, 1953; New York, Betty Parsons, 1949; Sidney Janis Gallery, 1950; "Advancing French Art" (circulating exhibition, U. S. A.), Louis Carré, 1951. São Paulo Bienal, 1953. Stage sets for ballet and theatre since 1949, among others "La Puissance et la Gloire" in 1951 for Louis Jouvet's production based on Graham Greene's The Power and The Glory.





28 ARPAD SZENES **COMPOSITION. 1953.**

Oil on burlap. 19¾ x 39⅜".

Born 1897, Budapest. 1924 Italy. 1925 settled in Paris. Traveled in Austria, 1922 and 1932; Spain and Portugal, 1931. 1940-47 Rio de Janeiro. Work shown in Paris, Galerie Jeanne Bucher, 1939, 1948, 1952. Rio de Janeiro, 1940, 1946; São Paulo Bienal, 1953.

29 PIERRE TAL COAT **GREEN NOTE. 1952.**

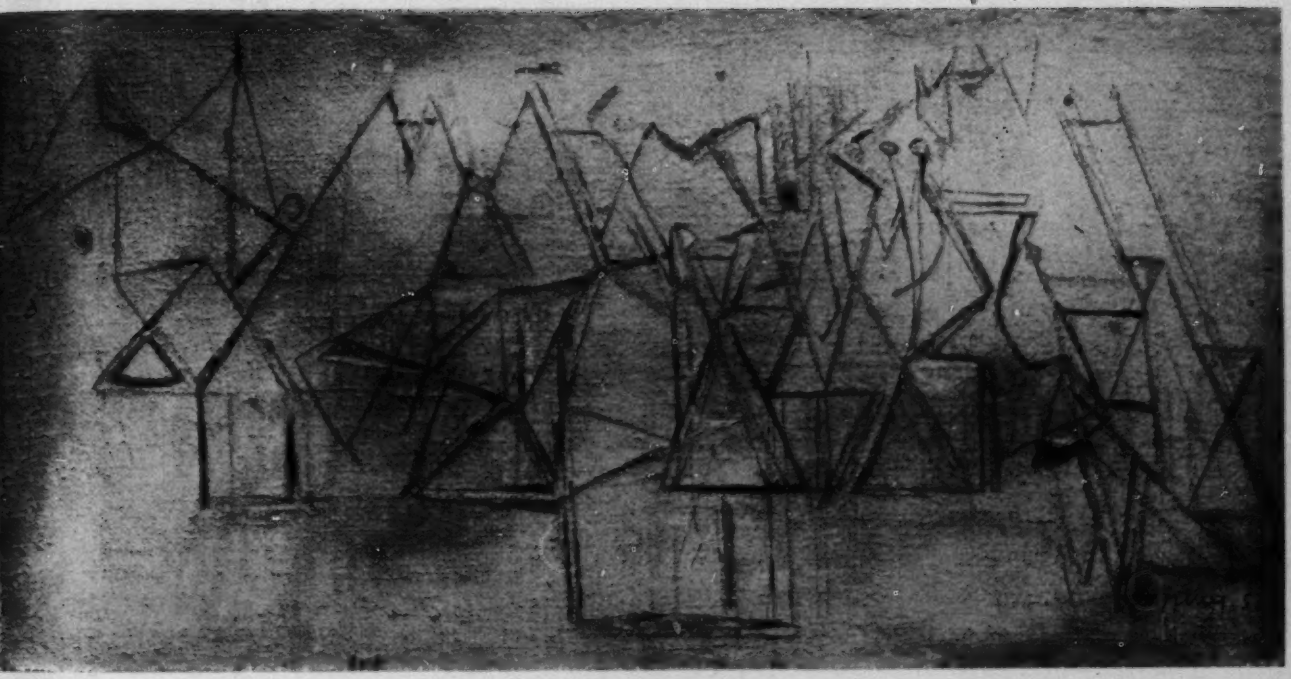
Oil on canvas. 38¼ x 51¼".

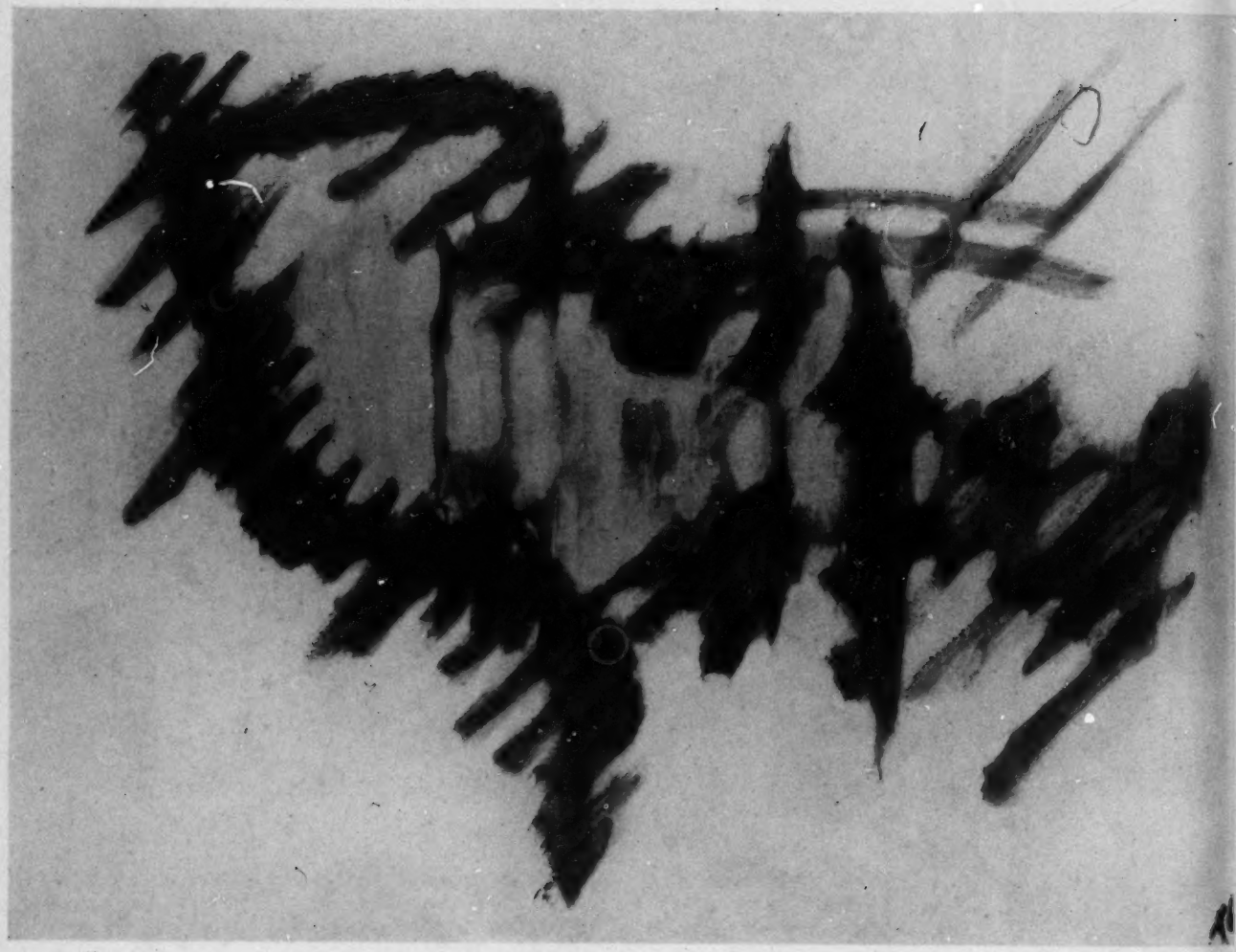
Born 1905, Clohars-Carnoët Finistère, Brittany. Studied sculpture; designed models for pottery industry in Quimper. 1925 to Paris. Lived in Paris, Brittany, Burgundy. Prix Paul Guillaume, 1936. During the war, Aix-en-Provence, where he now works. 1940-46 took part in group exhibitions of the independent painters. One-man shows at the Galerie de France, Paris, 1943, 1945, 1948, 1949. Included in "Young Painters of the Ecole de Paris," British Arts Council exhibition; Pittsburgh International, 1952.

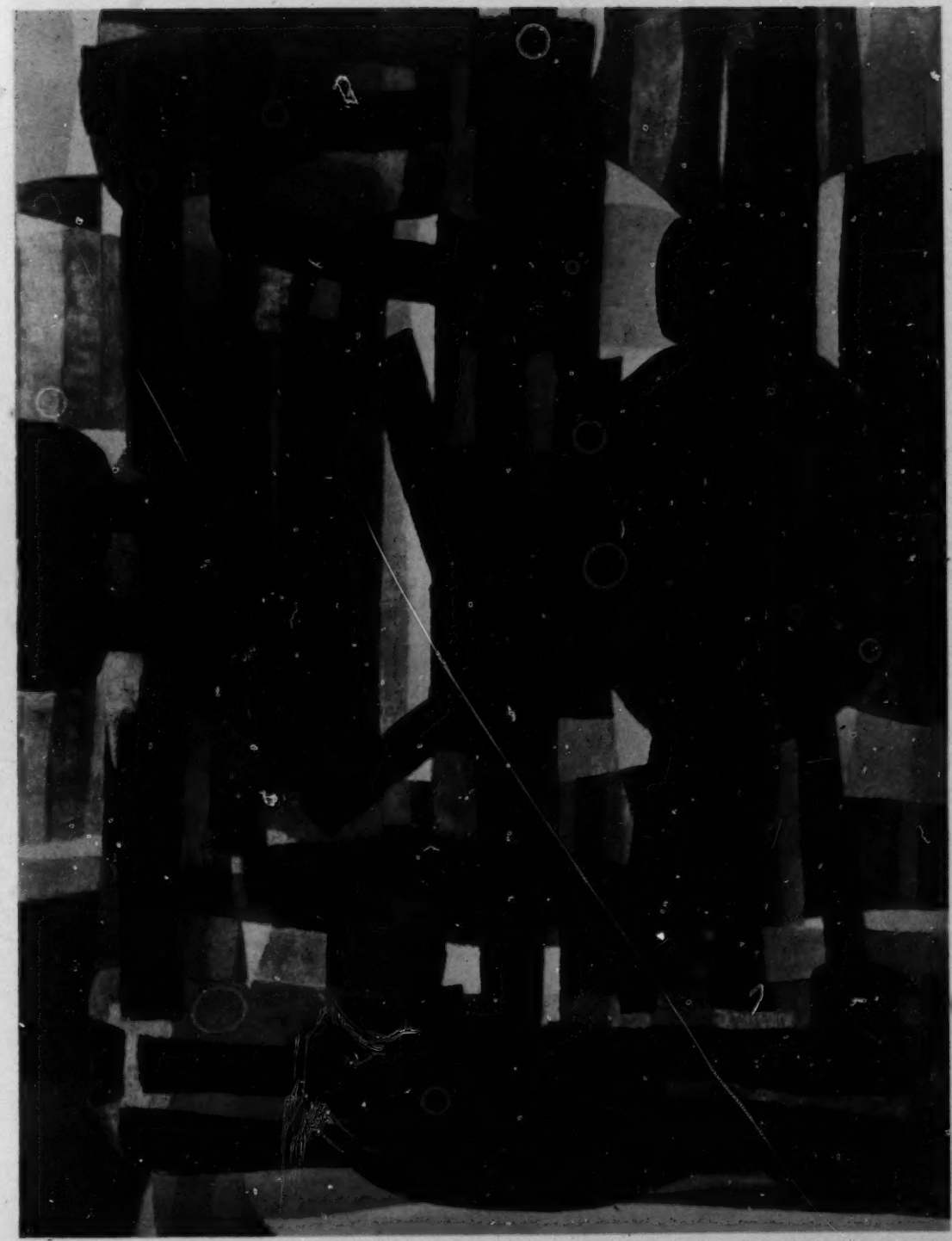
30 RAOUL UBAC **FOREST. 1953.**

Oil on canvas. 51⅛ x 38¼".

Born 1910, Malmédy, Belgium. 1929 to Paris; studied literature at the Sorbonne, later turned to painting. Traveled in Germany, Italy and Dalmatia. Became interested in photography, influenced by the collages of Max Ernst and the work of Man Ray. 1936-39 collaborated on the periodical Minotaure. One-man shows: Paris, Librairie Dasté, Galerie Denise René, Galerie Maeght, 1951; Brussels, Galerie Dietrich, Galerie Lou Cosyn; Wuppertal, Galerie Parnass; Frankfurt, Galerie Franck. Participated in many group exhibitions in France and other countries. Fourth prize, Pittsburgh International, 1952.







31 **VICTOR DE VASARELY** **KANDAHAR. 1950-52.**

Collection Galerie Denise René, Paris. *Oil on masonite. 39⅜ x 42⅝".*

Born 1908, Pecs, Hungary. 1927 began studying medicine. 1928 followed courses at the Academy of Design; studied under Moholy-Nagy and Huszar, Budapest. 1930 settled in Paris; at first concentrated on studies of color and composition, 1944 returned to painting. One-man and group shows at the Galerie Denise René, Paris, 1945-53; represented in this Gallery's circulating exhibition in Scandinavia and Central Europe, 1951. One-man shows, Copenhagen, 1950, 1952; Stockholm, 1952. Salon des Réalités Nouvelles, Paris, 1948; Salon de Mai, 1953.

32 **MARIA HELENA VIEIRA DA SILVA** **PAINTING. 1953.**

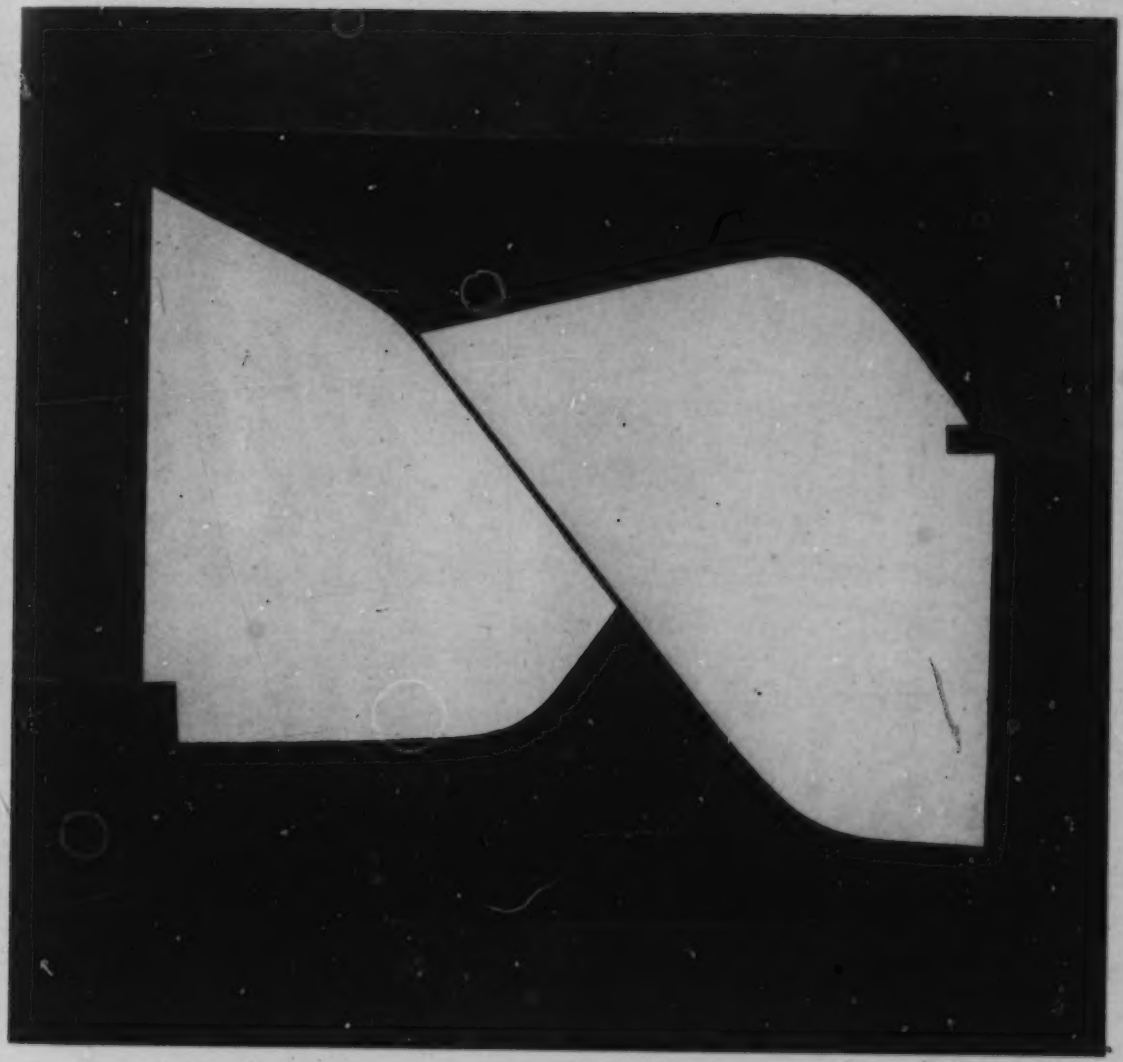
Oil on burlap. 30⅛ x 49¼".

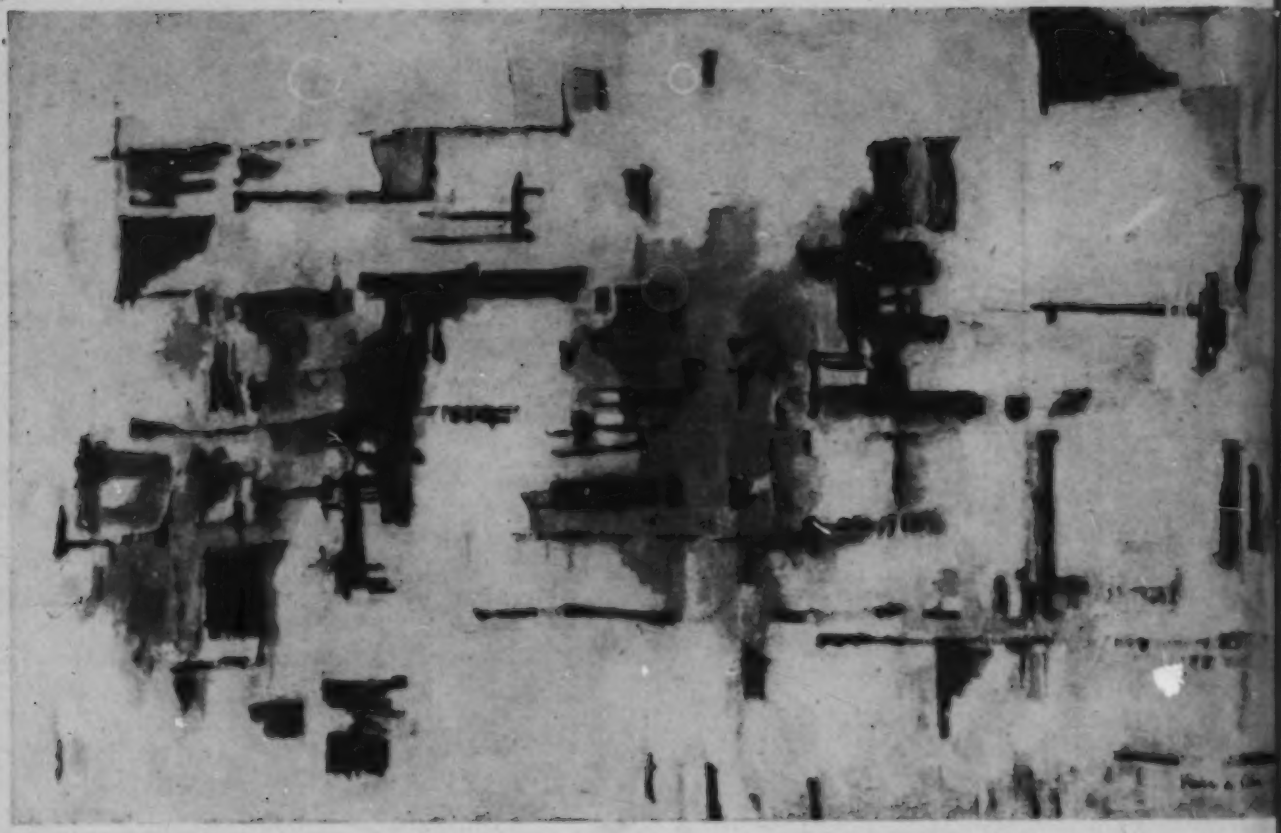
Born 1908, Lisbon. Came to Paris in 1928 to study under Bourdelle and Despiau, Friesz and Léger. Studied engraving with Hayter. 1930 married the painter, Arpad Szenes. Traveled in Europe. 1939 settled in Rio de Janeiro; 1947 returned to Europe. Paris, Galerie Jeanne Bucher, 1933, 1937, 1939, 1947, 1951; New York, Willard Gallery, 1946; Paris, Galerie Pierre, 1949, 1951; Stockholm, Galerie Blanche, 1950; London, Redfern Gallery, 1951. Venice Biennale, 1950; Pittsburgh International, 1952; São Paulo Bienal, 1953.

33 **FRITZ WINTER** **EARTHBOUND. 1952.**

Oil on canvas. 37½ x 51½".

Born 1905, Altenbögge near Unna (Westphalia), Germany. 1927-30 Bauhaus, Dessau; studied with Klee, Kandinsky and Schlemmer. 1930 received Masters Diploma. Trips to The Netherlands, Switzerland, Italy, France. During the Third Reich considered a "degenerate" artist; shown in "Degenerate Art" exhibition, London, 1938. Fought in Poland and Russia, 1939-45; prisoner in Russia, 1945-49. Since 1945 exhibitions throughout Germany; group shows in Paris, 1948, 1952; Brussels, 1952, 1953; London, Amsterdam, Switzerland, New Delhi, Tokyo, Messina, Göteborg, 1953. Prizewinner, Venice Biennale, 1950; São Paulo Bienal, 1951; Pittsburgh International, 1952.





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